

NEWS AND COMMENT OF CONCERT AND OPERA

A Short Review of The Concert Season

Owing to New Ticket Regulation There Were Fewer Appearances—Not So Many European Arrivals

THE concert and recital season of 1917-18 is practically at an end, though there will be several offerings during the coming week, including Ossip Gabrilowitsch's final concert, and desultory recitals for a week or two following. The season has been a long one and a busy one, as long as the season of 1916-17 and nearly as busy. The sole reason that it was not even busier lies in the ticket tax law, which cut down materially the number of smaller offerings, though to a degree far less than might have been expected. Most of the New York recitals are given solely for the newspaper notices, and it looks as if the average young artist were willing to make even greater financial sacrifices than in the past in order to give at least one metropolitan concert during the year. That war should have such a stimulating effect in the concert world is not extraordinary, inasmuch as the foreign field has been eliminated to the American and largely to the European artist. The season just ended has of course received little new blood from across the water, but the American artists have been confined to their native heath and have responded liberally. The only two artists arriving from Europe who made any stir in the music world were two Russians, and both of the violinists, Jascha Heifetz and Toscha Seidel, youths of eighteen years of age, made instant and profound impressions, the former, indeed, challenging comparison with the great virtuosos of the past.

The Results Fairly Good

The season, then, has been full, if not exactly brilliant, and if the financial results were not all that might have been hoped they never are in the case of nine-tenths of a season's artists. Yet there seemed to be no diminution in the size of the audiences. The Frank avowed by the Philharmonic of a large deficit, a deficit by no means covered by the Pulitzer bequest, gives an indication that large audiences do not always mean a full treasury. The reasons for this are many, though increased war-time expenses is probably one of the most potent.

The existence of a state of war brought forth several incidents of interest. Fritz Kreisler, because of the opposition to German and Austrian artists, cancelled all his concerts after making one appearance with three former members of the Kreisler Quartet. Dr. Karl Muck did not come under protest until shortly before the last two concerts of the Boston Orchestra, but despite some opposition he was permitted to conduct and was vigorously applauded at each concert by a number of persons. The applause at least showed a lack of taste, and in the light of the German conductor's subsequent internment an ignorance of the true situation. Other artists suspected of pro-Germanism loudly proclaimed their loyalty. These included Josef Stransky, Ossip Gabrilowitsch and Frieda Hempel. An interesting consequence of our entry into the war was the almost total elimination of the German lied, which in previous seasons had outranked all other songs combined. Schumann, Schubert and Brahms suffered for the sins of the Kaiser, Hindenburg and Ludendorff.

Of piano recitals there were 85, to 115 last season; of song recitals 128, to 178; of violin recitals 38, to 55, and of cello recitals 10, to 11 the season preceding. The Symphony Society gave thirty-two concerts in New York and five in Brooklyn, and there were ten concerts for young people. The Philharmonic gave forty-four regular concerts, one benefit, six concerts under the auspices of "The Evening Mail," three concerts for members and five in Brooklyn. The Boston Orchestra gave ten concerts in New York and five in Brooklyn, and the Russian Symphony and other organizations gave twenty concerts. The choral organizations, the Oratorio Society, the New Choral Society, the Schola Cantorum, the Musical Art Society, etc., gave twenty-six concerts, and there were fifty in the chamber music world, given by the Flonzaleys, Kreisler, New York Chamber Music Society, Société des Instruments Anciens, Trio de Lutèce, Letz Quartet, Berkshire Quartet and others, including the concerts given by Mr. Bauer and Mr. Thibaud, Mr. Bauer and Mr. Casals, and Mr. and Mrs. Mannes. Of miscellaneous concerts, including the operatic concerts at the Metropolitan, there were seventy-six. In addition to these there were probably from forty to fifty hotel, benefit and private subscription concerts. These figures are taken from a date book and may not be absolutely correct, as there were many concerts given on extremely short notice and with scant announcement. Following is a list of the artists who have given recitals, both alone and as assisting artists with orchestras:

Programmes for the Week

SUNDAY

Violin recital by Toscha Seidel, Carnegie Hall, 3 p. m.

Concerto No. 2, Mendelssohn, Handel, "The Harp That Once Thro' Tara's Halls," Moore.

Song—"The Pretty Girl Milking Her Cow," Moore.

Song—"Rory O'More," Samuel Lever.

Song—"Rolling Home to Bonnie Scotland," McKay.

Song—"Callie Herrin," Gow.

Song—"Sen Lora," Gow.

Song—"An Irish Love Lull," translated from the Gaelic (Traditional).

Song—"Within a Mile o' Edinboro," Hook.

Miss Virginia Holmes, accompanist.

MONDAY

Piano recital by Marjorie Church, Aeolian Hall, 8:15 p. m.

Fantasia, Op. 18, No. 6, Brahms.

Intermezzo, Op. 118, No. 6, Brahms.

Scottish Fantasy, Op. 18, No. 6, Brahms.

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Organ recital by Samuel Baldwin, City College, 4 p. m.

Choral, "Lohengrin," Wagner.

Prelude and Fugue in A minor, Bach.

Massenet, "The Song of the Lark," Massenet.

De River, "The Song of the Lark," Massenet.

Persian Suite, "The Song of the Lark," Massenet.

Spring Song, "The Song of the Lark," Massenet.

Fugue on Choral from "The Prophet," Liszt.

In addition to these engagements Mr. Ganz will appear at some of the great cities' best concerts, and will play in many camps and hospitals in France as time will permit. Mr. Ganz will, of course, visit his native Switzerland, where he will have engagements with all the leading orchestras, and where he hopes to give a number of concerts for charity. Two appearances in London will be an important feature of the trip, one with orchestra and the other a recital.

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Minuet, Lillan Jackson.

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